

# ESRARA

## Newsletter

### Eastern States Rock Art Research Association

30th member of IFRAO - International Federation of Rock Art Organizations

Volume 4, No. 3

Fall 1999

#### **It's Turkey Season** by Jean Allan

Turkey images found as both petroglyphs and pictographs occur in Southeastern rock-art, as do the more common "turkey tracks". In anticipation of the upcoming Thanksgiving holiday, I thought I'd share a few turkey sites with ESRARA readers.

There are three caves recorded in the Tennessee Valley that have fine line incised turkey petroglyphs. Turkey Cave in Alabama has thirteen. In Tennessee, Dancing Man Cave has twelve and Indian Cave, four. At Turkey Cave and Indian Cave, these turkey images are in the dark zone. Some light penetrates Dancing Man Cave, poorly illuminating the walls with incised turkey glyphs. Preliminary investigations at Dancing Man Cave by Nick Honercamp of University of Tennessee at Chattanooga (UTC) and Jean Allan of the U.S. Forest Service indicate the cave was occupied during the Late Woodland/ Early Mississippian Period. The University of Tennessee, under the direction of Charles Faulkner, excavated at Indian Cave in the 1980's. Two Carbon 14 dates from cave deposits were reported, A.D. 1010 (940±60) and A.D. 1360 (590±80). Bill Varnedoe, Bart Henson, and Jean Allan believe Turkey Cave in Alabama may be contemporaneous with the two Tennessee caves because of the similar glyph exe-



*Turkey Petroglyph from Turkey Cave, Alabama*



*Wild Turkey*

cution technique and motif inventory and because of the cave's location in regards to nearby Mississippian sites. The Tennessee Valley, where these three caves are located, is where prehistoric Hixon style gorgets are found. These feature paired turkey cocks on incised shell.

In another dark zone site, Picture Cave in Missouri, black turkey pictographs are found along with many other paintings. AMS dates from pictographs in this cave indicate they were executed in the Early Mississippian Period. Read more about this amazing site in Diaz-Granados and Duncan's new book, *The Pictographs and Petroglyphs of Missouri*, available in March 2000.

In *Rock Art of Kentucky* (1997:92-93) Coy et. al describe a turkey petroglyph at Mantle Rock which is probably of historic origin. Local legend associates the site with the Cherokee Trail of Tears. Another historic turkey Petroglyph from Grayson County, Kentucky was clearly made by a metal tool.

*continued on page 3*

## Editor's Corner *by Jean Allan*

This issue's focus is on the Southeast, courtesy of the folks who "elected" me Fall editor at IRAC last spring. Thanks to all contributors: Scott Ashcraft, Kevin Callahan, Tommy Charles, Byron Crawford, Carol Diaz-Granados, Tommy Hudson, Ilo Jones, Ed Lenik, Jannie Loubser, Deborah Morse-Kahn, Bill Varnedoe, Rex Weeks and Pat Winter.

Special thanks to my brother, Glenn Allan and Paul Sicinski plus all the rest of the wonderful employees at Christmas City Printing who made the printing of this newsletter a spectacular "Special Edition". Also, I want to express gratitude to my father, Gordon Allan, who brought me up in the printing business and convinced me that the smell of printer's ink is the finest perfume. If it weren't for these great commercial lithographers, this newsletter would have been photocopied.

## ROCK ART OF KENTUCKY

*by Fred E. Coy, Jr., Thomas C. Fuller, Larry G. Meadows, and James L. Swauger*

This book is well organized and extremely well illustrated with black and white photos and drawings. It is available from:

The University Press of Kentucky  
663 South Limestone Street  
Lexington, KY 40508-4008

Hardcover \$34.95  
(ISBN: 0-8131-1986-3) 1997

## Rock Art of the Eastern Woodlands

*Proceedings from the Eastern States Rock Art Conference* (Edited by Charles H. Faulkner) is now available from ARARA (Occasional Paper #2, 1996). This excellent publication contains contributions by: Coy, Diaz-Granados, Faulkner, Hedden, Henson, Hockensmith, Hranicky, Lenik, Lowe, Mooney, Swauger, and Wagner. Copies are \$16 and may be ordered from ARARA, P.O. Box 65, San Miguel, CA 93451.

## ESRARA Quarterly Newsletter

### Editors

Summer: Carol Diaz-Granados  
Fall: Jean Allan  
Winter: Mark Hedden  
Spring: Kevin Callahan

## President's Message

ESRARA, officially in operation almost four years, is about to move into the 21st Century! We've come a long way but are working continually to expand the organization and its goals. The board members and many of the general members are thankfully active in helping ESRARA grow in a number of ways.

First, our organization has blossomed to 92 members and we get a request for membership on the average of one every 2-3 weeks. This, without any effort on our part. However, we do need to be thinking of ways to reach out to those rock art researchers in the east who may be unaware of our organization. In the meantime, please spread the word!

Second, we are currently working on augmenting the following committees:

Rock Art Preservation  
Rock Art Education, and a  
Central Repository for Rock Art Data

A number of activities and discussions have already taken place with regard to expanding these committees and programs, but help is still needed. As you know, these areas currently represent a significant portion of the aims and endeavors of rock art researchers.

Third, because we are working to increase the number of services that we provide, we need to expand the above committees. We are looking for a few good rock art researchers willing to offer a modicum of time to assist the organization and help it grow. (If you are interested in working on any of the committees listed above please get in touch with me).

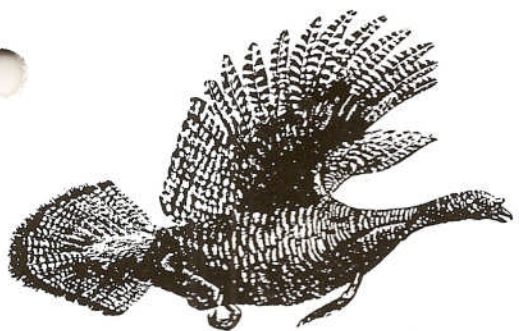
And know that we are open to suggestions on moving the above projects forward, or to any new ideas you may have. I look forward to hearing from you and in the meantime, take this opportunity on behalf of the ESRARA board of directors to wish you all a very happy and safe holiday season.

Carol Diaz-Granados  
7433 Amherst Avenue  
Saint Louis, Missouri 63130-2939  
E-Mail: [cdiazgra@artsci.wustl.edu](mailto:cdiazgra@artsci.wustl.edu)

For ARARA (American Rock Art Research Association) membership details, contact ARARA, Arizona State Museum, University of Arizona, Tucson, AZ 85721-0026. Phone (520) 621-3999 or e-mail [suburban@u.arizonan.edu](mailto:suburban@u.arizonan.edu)

For a (U.S.) subscription to INORA (International Newsletter of Rock Art Research), send \$18 remittance (payable to ARARA) to: Donna Gillette, ARARA, 1642 Tiber Court, San Jose, CA 95138.

## It's Turkey Season *continued from page 1*



*Wild Turkey Federation Logo*



*Drawing, Turkey Petroglyph  
Dancing Man cave, Tennessee*

Turkeys, good to eat, were also important in the symbolic realm to the Southeastern Indians. Turkeys were connected to warfare and cosmogonic myths in several linguistic groups in the Southeast, including Iroquoian, Muskogean, Siouan, and Caddoan. In a number of stories, killer turkeys wear human scalps as necklaces, referring to the male turkey beard's resemblance to a scalp trophy. In a Cherokee myth concerning the origin of game, turkeys lead the other birds out of a cave. James Howard believed the "Blue Long-Tailed King of the Birds" in the Creek migration legend delivered in 1735 by Chekilli, chief of the Kashita, was a turkey. The Caddoans still practice a turkey dance which details a creation story.

Turkeys, the largest Gallinaceous birds, have a number of unusual characteristics. They are ground nesters. Males strut with a display of tail feathers and fight with spurs. They have a distinctive gobble and the neck wattles become bright red when disturbed. The presence and length of a "beard," composed of vaneless neck feathers, distinguishes sex and age. Turkey hunters call older males "longbeards". Turkeys have fine feathers which Native Americans used for cloaks, headdresses and fans.

Growing up in the suburbs, I knew nothing about wild turkeys. When I began looking at turkey images in rock art, I did not realize why certain people, turkey hunters and wildlife biologists in particular, recognized these birds as "turkeys". "Beards", I could see, so the bearded turkey petroglyphs in Turkey Cave were not too mysterious. After examining many pictures of turkeys in various postures, I can understand why the turkey hunter who showed me Dancing Man Cave called the petroglyphs, turkeys. I now see the juvenile males fighting on the wall of Picture Cave. There's nothing like getting expert witnesses to help identify zoomorphs. Thanks, Bankhead National Forest turkey hunters and wildlife biologists for your help!

For specific references to turkey tales mentioned above, contact [jallan/r8\\_al\\_bankhead@fs.fed.us](mailto:jallan/r8_al_bankhead@fs.fed.us)



*Early Mississippian Turkey Pictographs  
Picture Cave, Missouri*



*Historic turkey Petroglyph  
Grayson County, Kentucky*

## North Carolina Rock Art News

by Scott Ashcraft

Work is progressing on one of the most recent N.C. rock art discoveries, the Deerman. This pictograph was discovered three years ago by a persistent local avocational archaeologist, Mr. Darren Free. Darren has worked with the landowner to contract with Georgia's New South Associates' rock art specialist, Johannes Loubser, for graffiti clean-up and dating. This picto does possess some degree of antiquity since local informants recall it back some 75 years, but its preservation and style suggest it may be a 20th century effort. The prevailing theory of the Deerman's creation revolves around an early twentieth century "art colony" that was located nearby. The colony was in existence during the magnificent Paleolithic European rock art discoveries, and the Deerman may be the result of an inspiration from these great finds. Johannes Loubser located some traces of grasses in the hematite based pigment matrix of the Deerman pictograph and these will make excellent dating samples.

The North Carolina Rock Art survey is beginning to take shape and several volunteers from individual counties are preparing to begin local inquiries. We have already received numerous leads and hope to experience similar successes to those achieved by Mr. Tommy Charles' efforts in South Carolina.



*Deerman pictograph with graffiti damage*

## South Carolina Petroglyph Survey Update

by Tommy Charles

The South Carolina Petroglyph Survey will resume field work in late November. Emphasis for this winter will be on mapping and recording a number of sites discovered during the past two years. We will, of course, continue to search for new sites and inspect several recently reported possibilities, including a pictograph.

The South Carolina Wildlife magazine, published by the Department of Natural Resources, will have an article on the South Carolina petroglyph survey in their November/ December issue. The magazine has a mailing list of approximately 50,000 and we expect a number of previously unrecorded petroglyphs to be reported as a result of this article.

We are also planning a "spin-off" search for historic carvings. There are many that date to the 18th and 19th century, particularly around the old dams that powered early industrial sites, such as textile mills. It seems that around these old mill communities carving on rocks was a popular way to pass the time of day. And why not? There were no televisions, telephones, movies or air conditioners to keep people indoors, and there were very few cars or radios until well into the 1930's. The rocks around the dams where waterfalls were created were an attraction to local residents and they carved all over them. I find these historic carvings as interesting as those that predate the written history of our State and we plan to document them as we do those that are prehistoric in origin.



*Found on Jucassee Lake when it was being flooded after dam construction in 1960's*



*Petroglyph discovered in Steatite Quarry in Spartanburg County, SC. Is it prehistoric???*

## Doctor Tracks Ancient Kentucky's Rock Art by Byron Crawford

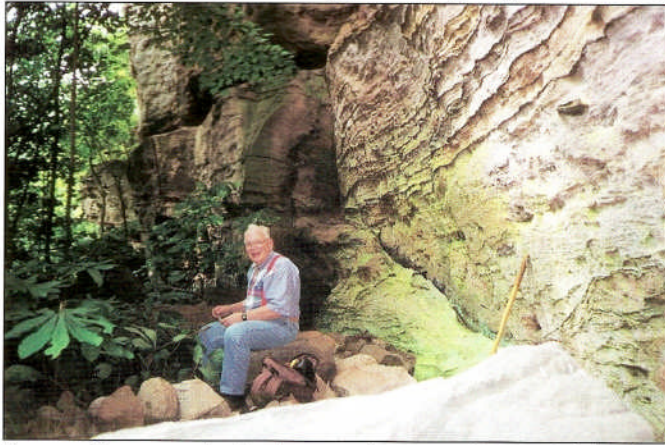
Reprinted with permission from *The Kentucky Courier-Journal*, August 15, 1999

Physician finds fascinating field in petroglyphs

petro•glyph (pe'tro glif') n. a rock carving, esp. a prehistoric one

Kentucky has more documented petroglyph sites than any other state east of the Mississippi River, due largely to the work of Dr. Fred Coy of Louisville, a retired orthopedic surgeon and a nationally recognized authority on what is popularly called rock art.

"I happened into this truly by accident," Coy recalled. "One spring day in 1962, I was walking up the North Fork of Rough River in Breckinridge County, photographing some wildflowers with my friend, Tom Fuller...the best naturalist I've ever known, and he hollered, 'Hey, Doc, come and look at this.'"



There, in a small rock shelter above the river, Coy and Fuller studied the mysterious grooved markings in the rocks. Some of the carvings resembled bird tracks, one was a human handprint and couple where what are commonly called "hominid holes."

"I took a picture of them, came back home and tried to look up some information in the library and found nothing written about them," Coy said. "One thing led to another, and here I am today."

Now 75, Coy has spent much of the past 37 years searching out petroglyph sites all over Kentucky, especially along the rim of the Cumberland and Muldraugh escarpments, where such markings are often found in sandstone shelters and outcroppings.

The Kentucky petroglyphs that he has documented include tracks of various animals, such as bears, minks, elk and rabbits; figures that may depict insects; images of raptorial birds; complex geometric symbols; turtles; human head motifs; hands and feet; and human stick figures, all presumably pecked or scraped into the rock with sharp stone tools.

Besides the petroglyphs, one pictograph (a painted drawing on rock) has been found in Edmonson County. It depicts a human figure and a circular image containing likenesses of a beaver and human forms.

"There are many petroglyphs in the West," Coy explained. "We have found at least 60 petroglyph sites in Kentucky, and in all the eastern United States, there are fewer than 300 rock art sites -- but I think that's because many haven't been discovered yet. Very few of these sites in Kentucky have been dated. But I believe a number of them to be as much as 3,000 years old, and perhaps a few, including the pictograph in Edmonson County, no more than a few hundred years old."

Cecil Ison, Forest Archaeologist for the Daniel Boone National Forest, said Coy has done more than anyone he knows to preserve Kentucky's petroglyphs, and Ison places him among the most knowledgeable sources on petroglyphs in the eastern United States.

Coy says he has found only two petroglyph sites himself, and that all of the others he has documented have been found by such people as hunters, farmers and fellow researchers who have led him to the sites. He credits Larry Meadows, an authority on Red River Gorge, with locating many of the state's petroglyphs.

Coy is a co-founder and former president of the Eastern States Rock Art Research Association, and is co-author with Thomas Fuller, Larry Meadows and James Swauger, of the book *Rock Art Kentucky*, published by The University Press of Kentucky.

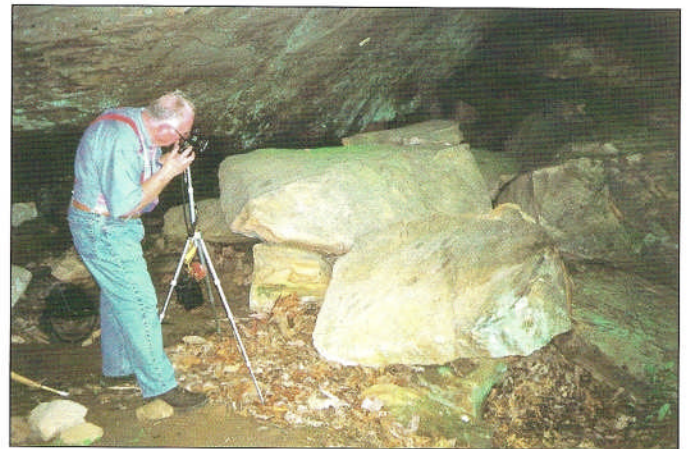
Their book includes about 175 photographs and illustrations, along with descriptions of Kentucky's petroglyphs. Coy also has thousands of color slides that he often uses in lectures all over the country on petroglyphs and pictographs.

Coy does not associate any of the Kentucky petroglyphs with -- nor does he believe -- the legend that a Welsh prince named Madoc visited the region in the 12th century and that his party may have left some of the markings found on rocks here. Coy says he knows of no archaeologists who accept the Madoc theory.

While many of Kentucky's petroglyphs have remained virtually undisturbed through the ages, one site has been destroyed by vandals, Coy said. Several have been defaced by graffiti, and a number have been destroyed by road builders or by the damming of rivers. In recent years, acid rain has begun to accelerate the erosion of many of the ancient markings, he said.

The meanings of petroglyphs generally remain mysteries.

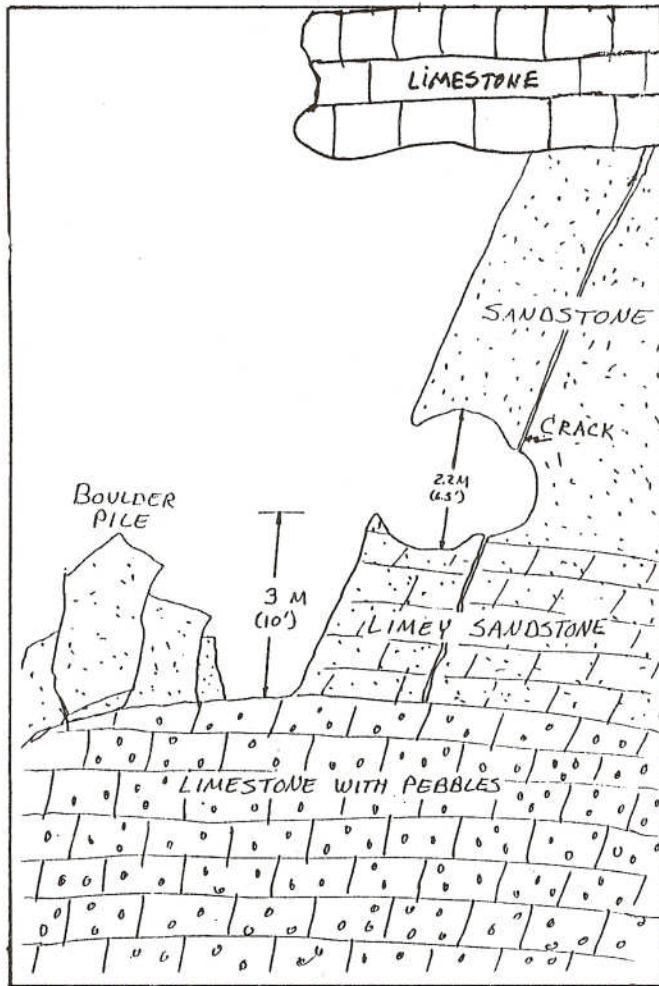
"I do not try to interpret anything," Coy said. "All I've done is find them and record them. My other mission in life is trying to get people to realize that these are real valuable windows that we have to the past ... and that they are disappearing very rapidly."



**Witch's Nest in Georgia:** A compilation and comparison of entoptic petroglyphic designs found in the Witch's Nest pocket cave with the charts of primary entoptics as found in Lewis-Williams and Dowson (1988) and Dronfield (1996) by *Tommy Hudson*

The Witch's Nest pocket cave is located in a limestone bluff of the ridge and valley area of north Georgia. (Fig. 1) The site has been owned by the same family since 1848 and has been well protected from vandalism. The site was named "Witch's Nest" by a group of Girl Scouts who were allowed to visit the site a few years ago. I was led to the site in 1995 by a local business man who had hunted turkey in the area for many years.

FIGURE #1



Since 1995, my wife Marilyn and I have carefully drawn and photographed the petroglyphs that have been carved and pecked into the hard sandstone surface of the interior of the cave. It was during the course of this work that we began to notice that the majority of the designs at the site (92%) were of the entoptic iconographic style as reported recently and comprehensively in anthropological literature by Lewis-Williams and Dowson (1988) and by Dronfield (1996), among others, and also reported in medical literature with more focus on the physiological aspects of the entoptic experience and ensuing hallucinations of both prehistoric and historic trancers. See Gowdy (1972), Furst (1974), and Wellman (1978).

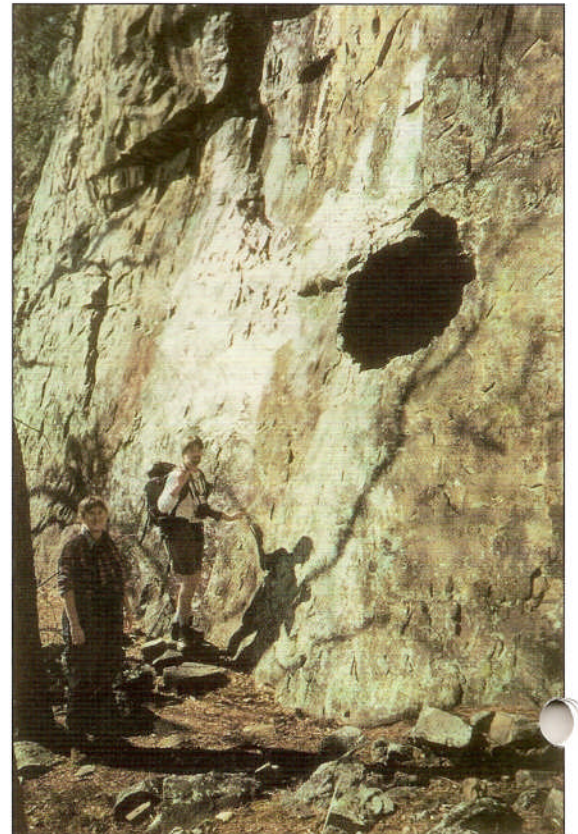
For those unfamiliar with the literature on rock art and the shamanistic/trance/entoptic/hallucinogenic experience, I offer the following brief explanation. Persons called shamans, through various rituals, contact the spirit world in order to communicate with ancestors, influence the weather, improve the hunt, foretell the future, cure the ill, and place spells on their enemies, among other things. These shamans would often enter trance states in order to contact the spirit world. In order to put themselves in a trance they would deprive themselves of sleep, food, participate in long hours of sensory manipulation such as by singing, dancing, drumming, or deprive their senses altogether by staying in a dark place. The quickest way to achieve a trance state has been to take drugs that alter a

person's state of consciousness. In the initial stage of trance the first visual scenes are often composed of geometric designs that can be quite bright and memorable. These images, caused by electric impulses within the optic nerve, are known as entoptics. As the trance state deepens geometric designs begin to change from entoptics to hallucinations engaging more of the brain's intellect. The visions of fantasy, influenced by cultural and social circumstances, often involve sensations of flight, transformation into animals, and traveling through a tunnel, to name a few. It is the initial entoptic portion of the trance experience that is the centerpiece of this article.

The entoptic comparisons are shown in figure #2, opposite page..

As you can see, the results are striking. Of the nine primary entoptics shown, eight are represented at the Witch's Nest site. Some argument could be made that the ninth primary entoptic, the filigree, should be excluded due to its rarity and the fact that in the reported rock art literature it is shown as a pictograph (painted) rather than a petroglyph (etched).

In conclusion, I would like to say that the Witch's Nest is truly unique. Over the years I have pursued the literature on entoptics and petroglyphs



Witch's Nest pocket cave

FIGURE #2

ENTOPTIC TYPE	LEWIS-WILLIAMS & DOWSON (1988)	DRONFIELD (1996)	WITCH'S NEST
#1 Meander			
#2 Horseshoe			
#3 Chevron			
#4 Nested Crescent			
#5 Spiral			
#6 Dots			
#7 Parallel Lines			
#8 Grid			
#9 Filigree			

and I have yet to see another site that has such a high percentage of primary entoptics. In light of the current debate over the validity of entoptics relating to rock art, I believe it is the most important site of its type. The Witch's Nest recording project is an ongoing work. The site has other unique properties not reported here. I will be presenting a more detailed paper on this remarkable site at a future rock art conference.

**References cited**

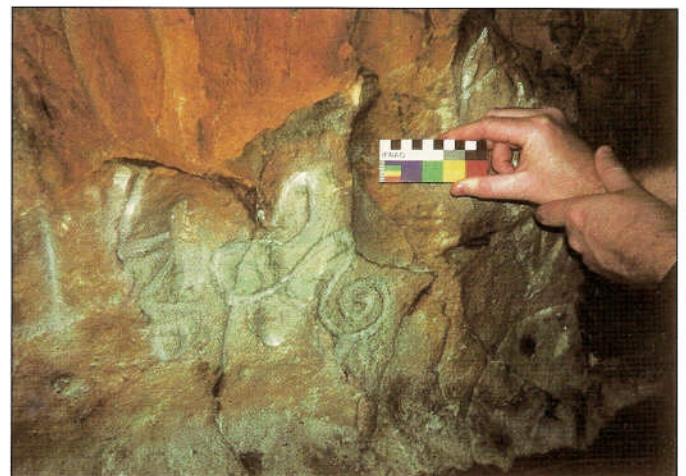
Dronfield, Jeremy  
 1996 The Vision Thing: Diagnosis of Endogenous Derivation in Abstract Arts. *Current Anthropology* 17(2):373-391.

Furst, Peter  
 1974 Hallucinogens in Precolumbian Art. In King M.E., Traylor I.P. Jr. (eds.) *Art and Environment in Native America, Special Publication No. 7* Texas Tech University, Lubbock, Texas

Gowdy, J.M.  
 1972 Stramonium Intoxication: Review of Symptomatology in 212 Cases. *Journal of the American Medical Association*.

Lewis-Williams, David and Thomas Dowson  
 1988 The Signs of All Times. *Current Anthropology* 29(2):201-245.

Wellman, Klaus  
 1978 North American Indian Rock Art and Hallucinogenic Drugs. *Journal of the American Medical Association* 239(15):1524-1527.



Petroglyphs in Witch's Nest

**“New” Alabama Mud Glyph Cave**, report of a talk Dr. Jan Simek gave to the Huntsville Grotto  
by Bill Varnedoe

At the regular September meeting of the Huntsville Grotto of the National Speleological Society, Dr. Jan Simek gave an interesting and informative talk to the cavers. He told of the recent discovery and study of some mud glyphs in an Alabama cave. This is only the third cave reported in Alabama that has rock-art made by aboriginal people. The other two sites have petroglyphs incised in the cave walls and also on the ceiling of one. This newer discovery has the glyphs incised into a mud coating on the cave ceiling. Dr. Simek showed slides of the figures and talked of their probable age. He called the cave Unnamed Cave No.



*Therianthrope mud glyph*

19 to obscure its identity, protecting the glyphs from vandalism. Dr. Simek is an authority on cave archaeology. He has done research in the Paleolithic caves in Europe and is currently head of the Anthropology Dept. of the Univ. of Tenn. He asked cavers to do something they seldom do, **look up**. There are perhaps more drawings in caves, but they go unnoticed for two reasons. One, in the darkness of caves one tends to look at one's feet to avoid stumbling or falling in a pit. Very infrequently does a caver glance at a seemingly blank ceiling. Two, most glyphs are very hard to see, even on a wall. They disappear when viewed directly. They can only be seen when side-lighted which shadows the grooves. Since cavers carry their lights on their helmets, side-lighting is not a frequent practice. Perhaps, forewarned, cavers will discover more interesting cave art finds.



*Anthropomorph with what appears to be a rayed semi-circle in abdominal region.*

**News from Minnesota** by Kevin Callahan

In Minnesota, Charlie Bailey and Alan Woolworth of Prairie Smoke Press are in the process of publishing two rock art books including one on The Gottschall Rock Shelter in Wisconsin by Bob Salzer and Grace Rajnovich, and one on Minnesota's Jeffers Petroglyphs by Kevin Callahan. Kevin Callahan continues to expand his regional survey of various scared boulders of the Dakota and has visited many new boulder sites in Minnesota, North Dakota and South Dakota. He has recently collected a fairly sizeable amount of ethnohistoric sources on the customs, behaviors and beliefs surrounding boulder rock art which was a component of Dakota religion. Unfortunately, he reports that petroglyphs described as existing earlier in this century on a large boulder at Lester Prairie, Minnesota on the South Fork of the Crow River appear to have completely eroded away. The enormous boulder is actually in the river and is subject to erosion during periods of high water. The Dakota preference for large pink granite boulders as the boulder of choice for prayers to Inyan (the stone god associated with hunting and battle) and Taku Skan Skan, (the god of movement or energy) has become apparent to Callahan after visiting many different sites.



*Vandalized pictograph in Gottschall Shelter in Wisconsin*



*Petroglyph at Jeffers Petroglyphs in Minnesota.*



## The Petroglyphs and Pictographs of Missouri

Carol Diaz-Granados and James R. Duncan

This comprehensive guide to the rock art of Missouri presents major design motifs and links to those images to Native American beliefs.

Images on rocks depicting birds, serpents, deer, and other designs are haunting reminders of prehistoric peoples. This book documents Missouri's rich array of petroglyphs and pictographs, analyzing the many aspects of these rock carvings and paintings to show how such representations of ritual activities can enhance our understanding of Native American culture.

Missouri is a particularly important site for rock art because it straddles the Plains, the Ozarks, and the Southeast. Carol Diaz-Granados and James Duncan have established a model for analyzing this rock art as archaeological data and have mapped the patterning of fifty-eight major motifs across the state. Of particular importance is their analysis of motifs from Mississippi River Valley sites, including Cahokia.

The authors include interpretive discussions on iconography and ideology, drawing on years of research in the ethnographic records and literature of Native Americans linguistically related to earlier peoples. Their distribution maps show how motifs provide clues to patterns of movement among prehistoric peoples and to the range of belief systems. Rock art is an aspect of the archaeological record that has received little attention and the art is particularly subject to the ravages of time. By documenting these fragile images, this book makes a major contribution to rock art research in North America.

Carol Diaz-Granados is Research Associate and Instructor in the Department of Anthropology at Washington University.

James R. Duncan is a science teacher in St. Louis and a board member of the Missouri Association of Professional Archaeologists.

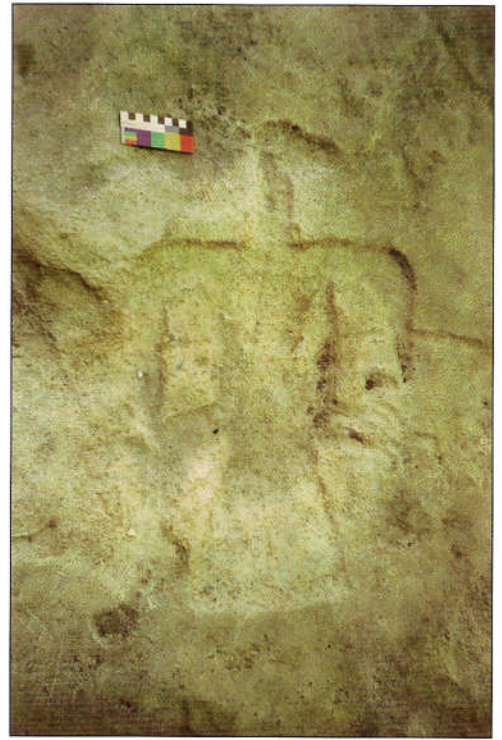
Discount order form on page 10.

Available March 2000 from University of Alabama Press.

280 pages, 6 x 9, 32 photographs, 89 line drawings

ISBN 0-8173-0988-8

\$29.95 paper



Missouri petroglyph, Washington State Park

**"This book should be a model for rock art research techniques in the Eastern Woodlands. Diaz-Granados and Duncan's work breaks new ground in style/motif analysis, methodology, and relationship to Native American mythology in studying these archaeological phenomena."**

— Charles Faulkner  
University of Tennessee

**"What commends this study is its systematic approach to the recording, presentation, and interpretations of rock graphics of all kinds in a state that straddles the Prairie-Plains and the Mississippi River bottoms. Particularly appealing to archaeologists is the relationship it shows between Mississippian cultural connections with Cahokia."**

— James A. Brown  
Northwestern University

Chicago Distribution Center • 11030 S. Langley • Chicago, IL 60628  
 For Orders 773-568-1550 • Fax orders 773-660-2235 or 800-621-8476 • www.uapress.ua.edu

Author, Title	ISBN	Qty.	Price	30% Discount	Extended Price
1. DIAZ-GRANADOS, <i>The Petroglyphs and Pictographs</i> (p)	0-8173-0988-8		\$29.95s	\$20.97	

Subtotal \_\_\_\_\_

Illinois residents add 8.75% sales tax \_\_\_\_\_

USA orders: add \$3.50 postage for the first book and \$.75 for each additional book \_\_\_\_\_

Canada residents add 7% sales tax \_\_\_\_\_

International orders: add \$4.00 postage for the first book and \$1.00 for each additional book \_\_\_\_\_

Enclosed as payment in full \_\_\_\_\_

**Discount valid through February 15, 2000**

(Make checks payable to The University of Alabama Press.) Bill my: \_\_\_\_\_ Visa \_\_\_\_\_ MasterCard

Account number \_\_\_\_\_ Daytime phone \_\_\_\_\_

Expiration date \_\_\_\_\_ Full name \_\_\_\_\_  
PLEASE PRINT

Signature \_\_\_\_\_ Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

***Preorder and save 30%!***

## Help Save Arkansas Pictograph Site *by Pat Winter*

Ozark writer, Pat Winter, has set up a website and a Legal Defense Fund to save hardwood forested Hideout Mountain in Searcy County, Arkansas and two archaeological sites, one of which has red ochre pictographs. The pictographs, which appear to be aboriginal, consist of about fifteen images in fair condition on a limestone wall under a bluff overhang. The site is located on private property which is for sale just south of Bureau of Land Management property. The website features photos of the rock art and



*Red ochre pictograph in Searcy County, Arkansas, enhanced with Adobe Photoshop*

Hideout Mountain as well as more information. Local legend has it that Jesse James used to hide on Hideout Mountain after raids on Union trains during the Civil War. Pat Winter has been lobbying to halt timber harvesting in the area. She wants the Bureau of Land Management to purchase the pictograph site and the surrounding mountain top to create a wildlife and cultural preserve.

The website address is:

<http://members.yournet.com/phillyr/patsmountain.htm>

*Editor's Note: Yea, Pat!*



*Red ochre pictograph in Searcy County, Arkansas, enhanced with Adobe Photoshop*

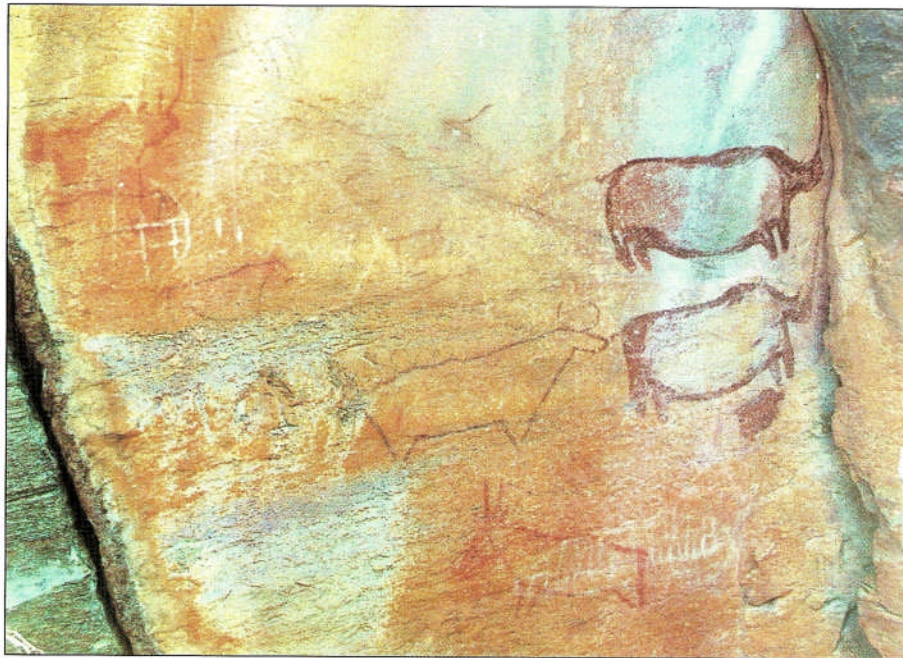
## Decorated Indian Grave Markers from the Northeast

*by Ed Lenik*

Edward J. Lenik (Sheffield Archaeological Consultants) and associates, Thomas Fitzpatrick and Nancy Gibbs are currently investigating and recording decorated Indian grave markers dating from the Historic Contact period (c. 1600 A.D) through the 19th century. To date, Native American gravestones have been found in Massachusetts, Connecticut, New York and New Jersey. Typical design motifs include such figures as arrows, a sun symbol, smoking pipes, heads, anthropomorphs, zoomorphs including a bird, a canoe with paddles and various geometric symbols. In southeastern Connecticut, a very elaborately carved boulder was recorded. Traditional totem figures, three turtles, framed the design, presented in side and head-on views. A human figure in European clothing with detailed cuffs, buttons, and belt buckle was surrounded by an intricate geometric frame very similar to designs on local colonial stones carved in the early 18th century. The name STEPHEN (sic) was carved above the figure and below paired zoomorphic heads, placed where angel or death heads appear on the colonial stones. Such documents in stone provide important insight into Indian beliefs following European settlement in the northeast.

## The Tale of Two Sites on the Edge of the South African Desert by Jannie Loubser

What follows is a brief description of two rock-art sites Georgia archaeologist Jannie Loubser recently visited as an archaeology study leader of a University of California Los Angeles (UCLA) Extension tour to the dry northwestern portion of southern Africa. The first site, which is known as Twyfelfontein (literally translated it means “Doubtful Spring”), is located in northwestern Namibia. Although the area is semi-arid (less than 400 mm rainfall per year), it receives sufficient rain to support gatherers/ hunters and herders/pastoralists. Located within an impressive natural amphitheater of sandstone cliffs, the site of Twyfelfontein contains various exposed boulders with peckings of animals and a few rock shelters with red, white, and black paintings of people and animals. The fairly realistically pecked images are mostly of giraffe, but also depict elephant, kudu, rhino, zebra, ostrich, lion, and other animals living in the area. A curious idiosyncrasy at the site is the way in which the hoof or paw imprints of the various animals are pecked in detail at the bottom of the legs of each relevant animal. Human feet, complete with toes, can be seen pecked on a few high and inaccessible rock surfaces. Most of the hooves, paws, and feet are pecked with the toes pointing upward. This and the fact that almost all animals are depicted facing away from natural cracks, crevices, and rock edges, gives the viewer the impression of animals “emerging” from the rock. The impression of animals emerging from the earth is even conjured up today after they have drunk at the partly submerged drinking holes in the region.



### *Tsodilo Hills (Botswana)*

*Example of red rhino (herder rock-art) facing a nearby crack in the rock.*

Interestingly, the origin myths of the local Damara herders and neighboring indigenous peoples of southern Africa mention animals emerging from water pools. The Damara people, who still lived at Twyfelfontein when the Germans colonized the area in 1884, have been traced back archaeologically almost 2,000 years at various open-air sites and rock shelters in the region. Whereas the rock peckings may date back to the preceding gathering and hunting communities, some of the white paintings covering earlier repainting in the rock shelters were clearly done by herders. The Damara probably did both the peckings and the paintings, albeit at different periods, since they are believed to have been the original gatherers and hunters who adopted domestic stock some 2,000 years ago. Local Damara guides, who are direct descendants of these autochtones, interpret some of the concentric ring geometric rock peckings on the site as representing water pools. Albeit unimpressive today, the muddy “Doubtful Spring” on the site is the only water hole for miles, and may have been the reason why people aggregated here. Large concentrations of lithic flakes on a prominent terrace within the site are mainly of quartz, but also include opaline and indurated shale fragments. These pockets of stone tool manufacturing, or debitage, are testimony of unusually extensive lithic production at the site.

Approximately 250 miles east of Twyfelfontein, across some flat and barren terrain, are the Tsodilo Hills of northwest Botswana. These hills are isolated outcrops of quartzite schist with numerous overhangs and rock shelters, some of which contain rock paintings in red or white. The area receives sufficient annual rainfall (i.e., over 600 mm per year) to support gathering/hunting, pastoralist, and even summer rainfall agricultural crops. Archaeological evidence shows that roughly 2,000 years ago the area experienced dramatic shifts in economic strategies, at a time when rainfall was higher and the Okavango River Delta system fairly close to the hills. First, around 2,000 years ago, there was the widespread adoption of livestock among gathering and hunting people. Approximately 800 years later, agricultural people from the north settled in the area, introducing an iron working technology. Archaeological evidence indicates that these fairly sedentary people interacted with the more mobile gatherers/ hunters and herders already inhabiting the area. The different rock-art styles in the Tsodilo Hills are testimony of at least the herders and the agriculturists in the area.

The rock paintings of Tsodilo Hills are different from all the known gatherer/hunter paintings elsewhere in southern Africa, both in terms of appearance and in subject matter. The unusual nature of the Tsodilo rock-art and the fact that gatherer/hunters living in the area historically deny that they did the paintings, indicate that some other people were responsible. The red rock paintings of Tsodilo Hill are indeed similar to known herder rock-art in neighboring Zambia and Zimbabwe, both in terms of

*continued p. 13*

composition (mostly big animals and geometric shapes) and style (relatively crude depictions applied with a thick brush and/or finger). Agriculturists still living in the area today claim that they did the white paintings in the hills as part of their male puberty initiation ceremonies. Where the red paintings of the herders and the white paintings of the agriculturists occur together in one shelter, the white paintings are always on top in terms of superpositioning. This clearly indicates that the agriculturist paintings are later than the herder rock-art in Tsodilo Hills.

The supernatural power that local gatherer/hunters and agriculturists ascribe to the hills even today, together with the rich archaeological record (numerous prehistoric iron oxide mine shafts and iron smelting furnaces occur in the area), are indicative of the place's importance in prehistory. The hills mark the location where many indigenous people believe giant snakes and spirits of the dead are residing in the underworld.

Interestingly, some of the herder rock-art animals in red are depicted facing nearby cracks, almost as if they are about to "disappear" into the rock. In this sense, the "entry/death" theme at Tsodilo contrasts with the "emergence/creation" theme at Twyvelfontein.



*Twyvelfontein (Namibia)*

*Example of pecked giraffe (gatherer/hunter rock-art) facing away from rock edge.*

*Note incomplete giraffe on left.*

## **Update on the ESRARA Web** by Rex Weeks

The goal of the ESRARA Web is to promote an attitude of respect for cultural resources, to elevate public awareness to protect rock art sites in the East, and to connect those who share interests in education and scholarship. Since its debut this past Spring, the ESRARA Web now has many new features. This article sketches the structure of the ESRARA Web site and highlights its updated features. For those with Internet access, the site is: [www.public.asu.edu/~rexweeks/Eastern\\_States\\_Rock\\_Art\\_Re.htm](http://www.public.asu.edu/~rexweeks/Eastern_States_Rock_Art_Re.htm)

From the ESRARA homepage, you can reach nine departments, which include the Mission, General Information, Membership, News, Selected Books, Links, Contact Us, Ethics, and Public Access Sites. The Mission page details the formal mission statement for ESRARA. The General Information department includes a short history of ESRARA by Dr. Fred Coy. New members can join ESRARA from the Membership page. The Selected Books section summarizes some of the general and regional literature on rock art in the Eastern United States. Contact information for ESRARA officers and Newsletter editors can be found on the Contact Us page. Ethics deals with attitude, stewardship, and archaeological site conservation.

Several new features can be found at the Links, News, and Public Access Sites pages. The Links page now provides links to sixteen examples of rock art sites in the eastern United States and a variety of educational and research tools on the WWW. Back issues of the ESRARA Newsletter are now available through the News archive page. If you are planning a field trip, see the Sites Developed for Public Access page. This page provides site descriptions, information on access and restrictions, admission fees, directions, and contact information for planning your visit.

In conclusion, I wish to thank Arizona State for making the ESRARA Web possible and the ESRARA officers for their continuing support and contributions to this project. I hope the ESRARA Web will be a valuable resource to members and in promoting new membership. I welcome comments and suggestions: [rexweeks@asu.edu](mailto:rexweeks@asu.edu)

## Conference News from the South

The 56th Southeastern Archaeological Conference (SEAC) -- November 10-13 in Pensacola, Florida -- one rock-art symposium and one on Mississippian iconography of particular interest to rock-art buffs:

### **Symposium:** General Session -- Rock Art and Rock Constructions

*Simek, Ahlman, Cresswell, and Franklin:* "The Context of Mississippian Cave Art: The Archaeology of 11th Unnamed Cave, Tennessee"

*Franklin and Simek:* "And Then There Were Two: The Dark Zone Cave Art of 22nd Unnamed Cave, Tennessee"

*Wagner:* "Piney Creek Ravine: A Late Prehistoric Rock Art Complex in Southwestern Illinois"

*White:* "Petroglyphs and Prehistoric Stone Constructions in Northeast Georgia"

### **Plenary Session:** Iconography and Mississippian Period Archaeology

*Co-chairs:* Kent Reilly and James Brown

*Knight, Brown, Lankford, and O'Brian:* "On the Subject Matter of Southeastern Ceremonial Complex Art."

*Muller:* "The Algorithmic Rattlesnake Revisited: Style in the Prehistoric Southeast."

*Brown:* "The Braden Style and Southeastern Ceremonial Style Regionalism."

*Diaz-Granados and Duncan:* "The Mississippian Connection in Missouri Rock Art."

*Allan:* "Rupestrian Expressions of Mississippian Iconography in the Mid-South."

*Hall:* "Sacred Fire Symbolism and World Renewal."

*Wilson:* "'The Three Village Robe' An Interpretation of an 18th Century Quapaw Painted Hide and its Diagrammatic Representation of the Mississippian Ceremonial Complex."

*Lankford:* "The Great Serpent."

*Reilly:* "A Proposed Ritual Function for the Bi-Lobed Arrow Motif."

*Dye:* "Ritual, Medicine, and the War Trophy Theme in Southeastern Iconography."

For information on how to contact symposia participants, contact Elizabeth Benchley, 1999 SEAC Program Chair at [ebenchle@uwf.edu](mailto:ebenchle@uwf.edu)



"The forward thrust of the antlers shows a determined personality, yet the small sun indicates a lack of self-confidence..."

## Conference News from the Midwest and Plains by Deborah Morse-Kahn

Midwest and Plains rock art specialists faced a conflict in the scheduling for Midwest Archaeological Conference (MAC) and for the Plains Conference (same dates!) and most – but not all – of our regional specialists presented papers at the Plains this year.

The 57th Annual Plains Anthropological Conference was on October 20-24 in Sioux Falls, SD – three full symposia and several individual presentations of special interest to rock art researchers:

**Symposium:** Rock Art of the Northern Plains: Ethnohistoric Sources and the Interpretation of Specific Design Elements

*Co-Chairs:* Kevin Callahan, Lori Stanley

*Session Presenters:* Callahan, Stanley, Bsozhardt, Olson, Sundstrom, Tratebas, Francis, Keyser

**Symposium:** Plains Boulder Configurations

*Co-Chairs:* Tim Jones and Ian Brace

*Presenters:* Jones, Greer, Eckroth, Brace, Blasing, Brumley, Molyneaux

Also of interest were the following presentations:

**Symposium:** Minds Across the Forty-Ninth

*Vickers:* “Human Boulder Effigies on the Northwestern Plains”

*Cobry:* “Rock Art and the Neuropsychological Model: Applications in Hunter-Gatherer and Stratified Societies in North America”

**General Session:** Analysis and Experiment

*Brink and Campbell:* “Saving Face: Experiments in Rock Art Conservation at Writing-on-Stone, Alberta”

**General Session:** Native American Issues/Public Archaeology

*Kurtz and Mentz:* Iyan Wakan Wahochooka Scared Stone Circles

*Hanson:* Eastern Shoshone Religion and Rock Art: A Holistic Approach to Myth, Ritual and Place

At the MAC there were two presentations of special interest:

Andrew V. Martin (Anthro-Ball State University) (E-Mail: avmartin@bsu.edu)

“A Geographical Information System (GIS) Application for Rockshelter Research”

B.K. Swartz (Anthro-Ball State University) (E-Mail: 01bkswartz@bsu.edu) and

John P. Hale (Anthro-Ball State University) (E-Mail: jphale@bsu.edu)

“The Development of an Online Global Rock Art Image Archive”

\*For more info on this interactive global rock art archive: <http://web.bsu.edu/rockart>

For more Midwest info, contact:

Deborah Morse-Kahn, M.A.

Regional Research Associates

Minneapolis, MN USA

deborah@pclink.com

Upper Midwest Rock Art Research Association

<http://www.tcinternet.net/users/cbailey/index.htm>

## ESRARA Membership

*Don't forget to send in your \$10.00 dues to*

Ilo M. Jones  
ESRARA, Treasurer  
Post Office Box 4335  
Helena, MT 59604

Send in your dues now and save \$2.00!  
At the spring meeting in Wisconsin, members voted for a \$2.00 increase in dues beginning in January 2000. So get your dues in now and save! After January 1, dues will be \$12.00

## ESRARA 1999-2000 Officers

Carol Diaz-Granados	<i>President</i>
Fred E. Coy, Jr.	<i>Vice President</i>
H. Denise Smith	<i>Recording Secretary</i>
Iloilo M. Jones	<i>Treasurer</i>
Jean Allan	<i>Corresponding Secretary</i>
Rex Weeks	<i>Webmaster</i>
Mark Hedden	<i>IFRAO Representative</i>
James Swauger	<i>Ex Officio</i>

Send news items for the winter newsletter to:

Mark Hedden  
Maine Historic Preservation Committee  
55 Capitol Street  
Station #65  
Augusta, Maine 04333

Jean Allan  
Fall ESRARA Newsletter Editor  
Bankhead National Forest  
P.O. Box 278  
Double Springs, AL 35553

